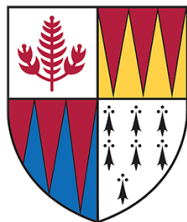


SPECIAL THANKS...

...from the whole cast and crew to our generous sponsors, without whom we would not be celebrating Stanford Classics in Theater's tenth year of ancient comedy made new!



VICE PROVOST
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Stanford Classics in Theater Presents

THE
**GOOD
THE
BAD**
AND THE
MENAECHMI

a Space-Western Comedy of Errors based
on Plautus' *Menaechmi*

**MAY 18 & 19
8PM**

Elliot Program Center
free / \$5 non-student
scit.stanford.edu

The poster features a character in a dark top hat and a blue alien mask with large, dark, circular eyes. The character is wearing a brown, textured jacket over a dark shirt and a brown belt with a gold buckle. The background is dark and textured. The title 'THE GOOD THE BAD AND THE MENAECHMI' is written in large, white, serif font. Below the title, it says 'a Space-Western Comedy of Errors based on Plautus' Menaechmi'. At the bottom, it says 'MAY 18 & 19 8PM' and 'Elliot Program Center free / \$5 non-student scit.stanford.edu'. There are logos for 'SCIT STANFORD CLASSICS IN THEATER' and 'VICE PROVOST FOR GRADUATE EDUCATION' at the bottom left.

THE MENAECCHI

CAST

The Narrator	Stephen Sansom
Lil Dicky	Emma Grover
Menaechmus.....	David Pickel
His Wife.....	Jenny Vo-Phamhi
Fanny.....	Brandon Bark
Barkeep.....	Kilian Mallon
Menaechmus.....	Bobby Pragada
Messenioid.....	Erin O'Halloran
Old Man	Ted Kelting
The Posse.....	Allison Fink, Hannah LeBlanc Alyson Melzer, Justin Muchnick, Becca Sansom, Lina Wang

CREW

Director	Brandon Bark
Producer	Verity Walsh
Assistant Producer/Coryphaeus	Alyson Melzer
Stage Manager.....	Stephen Sansom
Lights and Sound.....	Mark Pyzyk
Costume Support.....	Lizzy Ten-Hove
Saloon Tunes.....	Nick Romeo
Choreography and Lyrics.....	Ted Kelting, Hannah LeBlanc, Alyson Melzer, Brittney Szempruch, Verity Walsh

Nick Romeo (Local talent)

Nick Romeo is a journalist and critic whose work has appeared in *The New Yorker*, *The Washington Post*, *National Geographic*, *The New Republic*, *The Atlantic*, *Slate*, *Rolling Stone*, *Newsweek*, NPR, *The MIT Tech Review*, and many other publications. Behold how far he has fallen.

Rebecca Sansom (Local talent)

Mother of the baby, Frankie Jo. Filmmaker, who interviewed Zach Braff's step dad for her next documentary; coming soon to a theatre near the moon.

Stephen Sansom (6th-year PhD, Classics)

Great news! Stephen has just leveraged six years of SCIT to serve as partial fulfillment of his PhD—that, and a dissertation entitled "The Poetics of Bay Area BBQ: Smoke, Low-and-Slow, and Sauce." Graduation, here we come!

Lizzy Ten-Hove (5th-year PhD, Classics)

Lizzy wasn't going to do anything for SCIT this year. Then she heard that some vests were too big and some dresses were too modest, and those are two things she cannot abide.

Jenny Vo-Phamhi (Sophomore, Classics)

Enjoys lunch.

Verity Walsh (2nd-year PhD, Classics)

When not producing for SCIT, Verity is busy preparing for publication her seminal work, "Aristotle's Wank Sock: A Study of Observational Confidence in *De generatio animalium*."

Lina Wang (Sophomore, Classics)

Lina Wang would like to thank her family, friends, and William Whitaker for their unwavering love and support. She would not be here today without them.

Alyson Melzer (4th-year PhD, Classics)

Why-yi-yi-yippie-yi-yay-yippie-yi-yo-yippie-yi-yay

Why-yi-yi-yippie-yi-yay-yippie-yi-yo-yippie-yi-yo

Why-yi-yi-yippie-yi-yay-yippie-yi-yo-yippie-yi-yay

Why-yi-yi-yippie-yi-yay-yippie-yi-yo-yippie-yi-yo

Justin Muchnick (Sophomore, Classics)

Justin Muchnick is humbled to be glorifying His name through this production. Nos salvet IHC. #allglorytogod

Erin O'Halloran (Classics wife)

Erin began acting professionally at age nine and attended a high school for the performing arts, before tragically abandoning her theatrical calling to pursue higher education in the UK. She first heard about SCIT during her husband's visit weekend at Stanford last year, on which basis she demanded he quit his job and uproot their lives in London in order to facilitate this, her Triumphant Return to the Stage.

David Pickel (3rd-year PhD, Classics)

Some people call me the space cowboy yeah, some call me the gangster of love, some people call me Maurice, 'cause I speak of the... pompatus of love.

Bobby Pragada (Sophomore, English)

OH NO I ALMOST FORGOT TO SUBMIT A BIO THEN HOW WILL THE AUDIENCE KNOW WHO I AM QUICK QUICK I'VE GOTTA EMAIL VERITY AAAAH

Mark Pyzyk (Post-doc, Political Science)

Like a flying dutchman or baba yaga house, Mark occasionally appears at Stanford from parts unknown, and then vanishes just as quickly. As he passes through town, saving its kindly folk from marauders and highway robbers, he also rights wrongs of a more technical sort. Bad lighting, inappropriate sound cues—all of these are targets in his crosshairs. If we're lucky, you won't even have noticed he was there.

DIRECTOR'S NOTE

Plautus' *Menaechmi* is a zany comedy about two long-lost twins who are reunited. If you're at least semi-literate, you'll soon recognize that this plot is familiar via Shakespeare's *Comedy of Errors*, which the Bard derived from this here Roman comedy; if not, perhaps you should stop whittling away your weekends at cheap productions such as these and get yourself some culture.

If I've insulted you, you should leave now, because it only gets worse from here. Plautus doesn't give us kings and courtiers; he offers us a realistic, if somewhat exaggerated, look at real people, whether they are murderous cooks, drunken parasites, paltry prostitutes (yours truly), or, worst of all, lawyers (no adjective required).

Plautus set his play in the fictional Greek town of Epidamnus, a punny name that roughly translates to "at a loss". The Roman audience more easily laughed at the "dipsomaniacs, dottards, drovers, and extremely persuasive bar wenches" appearing on stage because they were ostensibly non-Roman. But of course, there were extremely persuasive bar wenches in Rome, too. While the play *seems* to argue that one has to travel all the way to Epidamnus to find such sordid characters, in reality it is possible to laugh at them only because they are all-too familiar. There is an extremely persuasive bar wench in each of us.

In the past, SCIT has adapted viscerally satirical comedies like Eupolis' *Demes* and Aristophanes' *Thesmophoriazousae* to shed light on political and cultural trends today. That is precisely what we do here. This production may appear provocatively unprovocative, an error of a comedy. But beneath the two sex jokes repeated 54 times and the crotchless pantaloons, we offer a gut-wrenching portrayal of the American West that would bring Ken Burns to tears. We bravely expose the travails of corset-burning proto-feminists; the breasts of ladies of the night; the plights of senior citizens; the injuries of a renegade lawyer upon bar association and bar-wench; the unequal pay of Irish cooks; the identity crises of former sexbots yearning for love and freedom; and the dangers fancied by alien migrants who landed there.

And since you, too, have landed in our theater, we hope you will come away—and arrive away, too—not entirely at a loss. —*Brandon Bark*

SCIT OFFICERS

President Brandon Bark
Treasurer Verity Walsh
Secretary David Pickel

TRANSLATION TEAM

Brandon Bark, Carissa Bark, Nick Bartos, Kevin Ennis, Ted Kelting, Hannah LeBlanc, Kilian Mallon, Alyson Melzer, Erin O'Halloran, David Pickel, Stephen Sansom, Brittney Szempruch, Verity Walsh, and Sarah Wilker

ADDITIONAL SUPPORT

Kevin Ennis, Aaron Neiman, Lizzy Ten-Hove, and Sarah Wilker

CAST BIOS

Brandon Bark (3rd-year PhD, Classics)

Brandon is pleased to be appearing in his third consecutive SCIT performance, once again in drag. He wonders whether every new SCIT performance is a round of solo strip poker which he has lost.

Emma Grover (Sophomore, Classics)

Grover is best known for appearances on *Sesame Street* and is the first Muppet to act in a SCIT performance.

Allison Fink (Stanford alum [BS 2012, MS 2013])

Allison doesn't even go here. She just has a lot of feelings.

Ted Kelting (5th-year PhD, Classics)

This performance marks a lustrum for Ted. No pigs, sheep, or bulls were harmed. Maybe that's why his jokes just aren't landing this year. Cf. Cato *Agr.* 141.1.1.

Hannah LeBlanc (5th-year PhD, History)

Hannah is approximately 25–30 years old, vaccinations up to date, good with cats.

Kilian Mallon (5th-year PhD, Classics)

This here Cillian Pádraig Éamon Chaoimhín Ó Mealláin, better known as Typhoid Kil, comes from a long litany of loquacious publicans. Though infamous for his brash, boastful, unreliable, lazy, cowardly, and chronically impecunious character, but he is still the finest supplier of poteen spirits in all of good ol' Californi-ay. Now that grand Disraeli fella says the Oirish are a 'wild, reckless, indolent, uncertain and superstitious race that have no sympathy with the English character' fixated on nothing but 'clannish broils and coarse idolatry.' Well begorrah and bejaysus that sounds right like the Wild West to me!